



Geir Moseid Under 2012 Chromogenic Print 76 x 101 cm

19 APRIL - 11 MAY 2013

PRIVATE VIEW
THURSDAY 18 APRIL 6 - 8 PM

FLOWERS
82 KINGSLAND ROAD
LONDON E2 8DP

This year's *Spring Photography Selection* brings together the work of 6 artists, both represented and invited, whose work has investigated the human body and its relationship to the surrounding physical or a projected emotional landscape. Navigating between the constructed and the observed, the works included move from portraying the reality of lived experience to enactments of vulnerability through filmic narratives. Seen or unseen, viewers are invited to consider their own position in relation to the photographer or observer and the subject or observed, and to understand ways in which the human condition is inseparable from and affected by its environment.

Included in the selection are works from **Nadav Kander's** critically acclaimed series *BODIES, 6 women, 1 man* in which the 'bodies' featured are painted and set against the void of the photographers studio. The figures reference the forms of the classical and renaissance past, whilst modernising the genre of the nude to act as a tool for philosophical investigation. Faces turned from the viewer, but bodies offered completely, the forms invite the meditation and self-reflection customarily associated with religious iconography and tomb sculpture.

Geir Moseid is a Norwegian photographer whose work is often based around moments 'plucked' from an everyday narrative. Photographed to suggest a subtle, sinister undercurrent, the home acts as the stage set for many of his images. More recently his work has extended to explore notions of masculinity and sexuality through various mediums and locations. While Moseid directs his subjects in language, lighting and costume, he prefers to work in an open-ended way, and to trigger emotions or memories already present in the viewer.

With his beautifully quiet, cinematic photographs, **Glen Erler's** project *Family Tree* traces the roots of the artist's upbringing. Some of the works are laden with personal significance and emotional undercurrents, others with the everyday or mundane - the simplicities that shape us. "The images in *Family Tree* are about both, the simple and the significant."

Set against the backdrop of the French countryside, **Mona Kuhn's** *Bordeaux Series* is a selection of nude portraits of the artist's friends and extended family. Each sitter is photographed in the same room of an old farmhouse, and the portraits are displayed alongside black and white vistas of the surrounding landscape. Wonderfully rich and evocative, the series is a very personal exploration of place and how it relates to the human body and soul.

Julie Cockburn's embellishment of found photographs by embroidering, painting and reassembling, delivers the images out of redundancy into a meaningful present. In Cockburn's reassembly of portraits - ones bodily inclination to identify a face is disrupted by fragmentation. Cockburn's engagement with the image is often characterised by forceful tactile language, she 'manipulates, tortures and caresses' in a search for that which can be transformed from an old image to a new image: a counter-image.

With his series *Tokyo Compression*, **Michael Wolf** depicts the infamous conditions endured on Tokyo's subway and the uncompromising close human proximity experienced daily by thousands of workers. Noses, fingers and knuckles compressed against the glass parameters of carriages, the eyes of the subjects are almost always shut. Faces are distorted and obstructed by the sweaty condensation and glass, creating an abstracted anonymity not associated with conventional portraiture.